

S U R F A C E

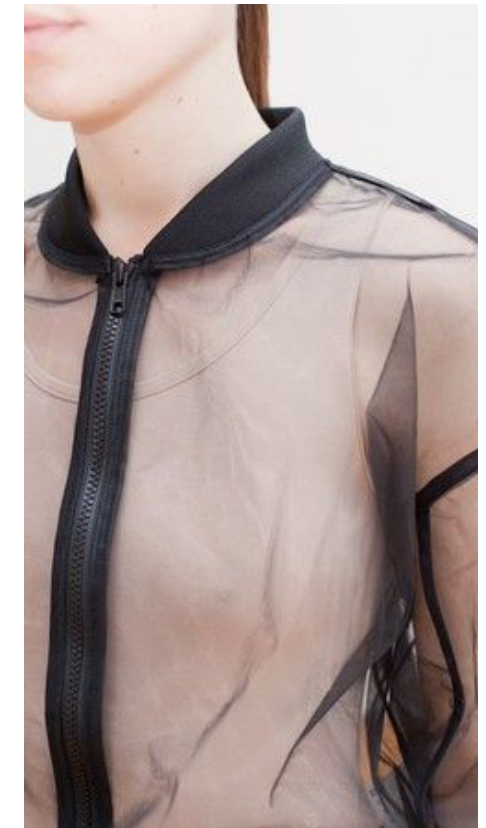
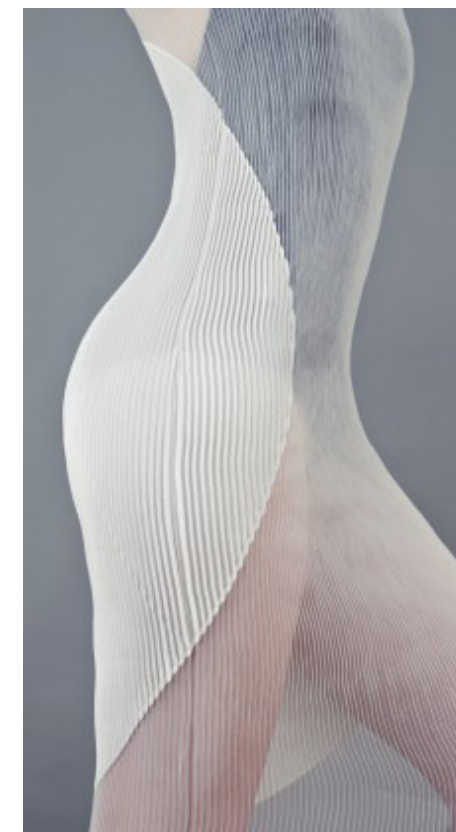
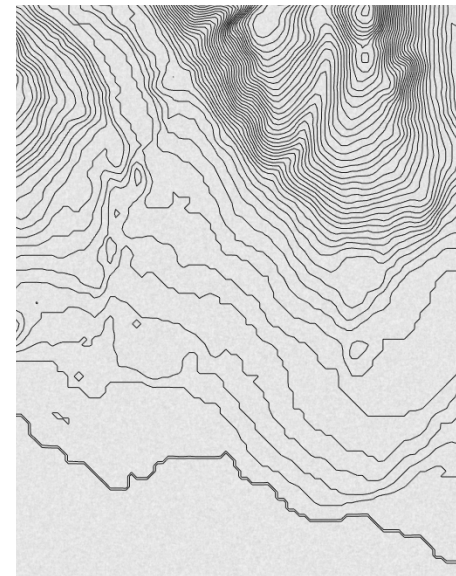
CONCEPT

SURFACE explores the issue of the distortion and trivialization of the human body into objects of desire. The veneer of mesh, overlaid with hand-printed contours, is a constructed external appearance that illustrates areas of the socially ideal body, exposing those who wear it to appreciation and admiration, but also leaving them vulnerable to objectification. As the line progresses, the body becomes more clearly exposed than upon first impression. It is meant to represent an exaggerated set of physical attributes that emphasize the scrutiny of our bodies – conscious and subconscious, external and internal.

INSPIRATION

Inspiration is rooted in contemporary understandings of the body behaving as an entity rather than the shell of a person. This line serves as a means of representation through topographical maps. The pattern serves as a way to emphasize ideas of dehumanization through representing form as series of contours. Abstracting the model into fragments of diagrammatic understandings of curvature, the clothing serves as a means to represent abstractions of form similar to that of a map.

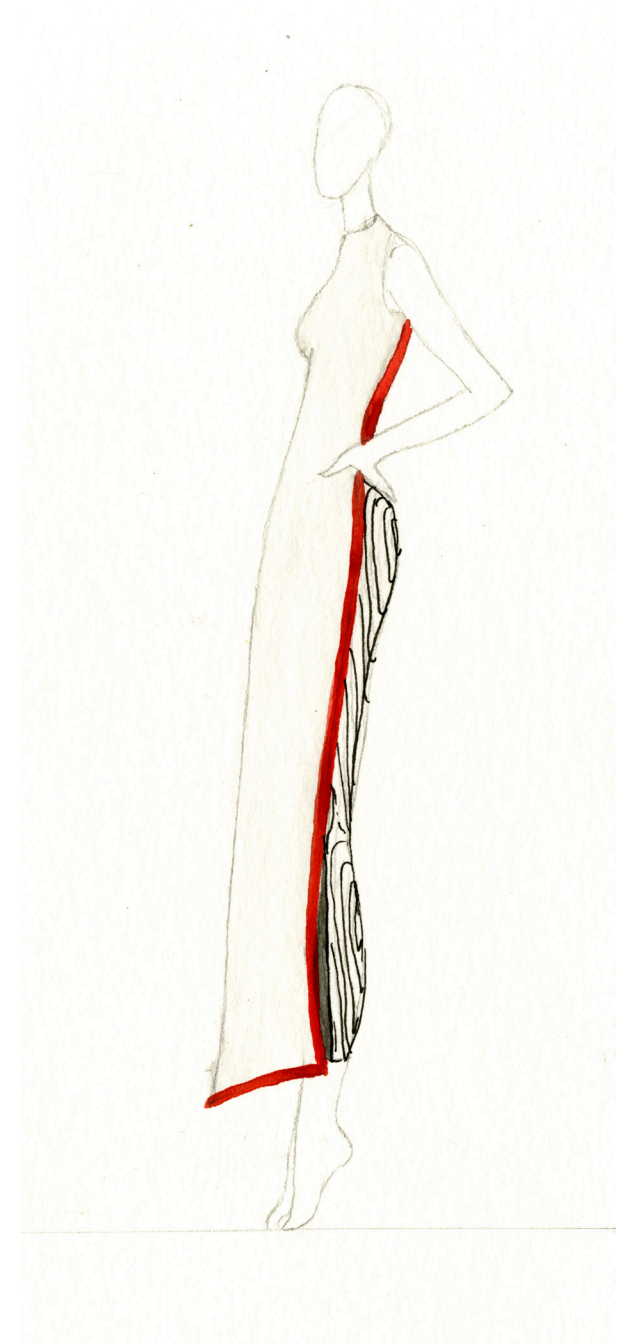
Theme Adjective: Defiant; Oppressed



LEGS

An introduction to the line that initially masks ideas of vulnerability. As the model passes, one is exposed to ideas of objectification, but only through a slow transition of exposure.

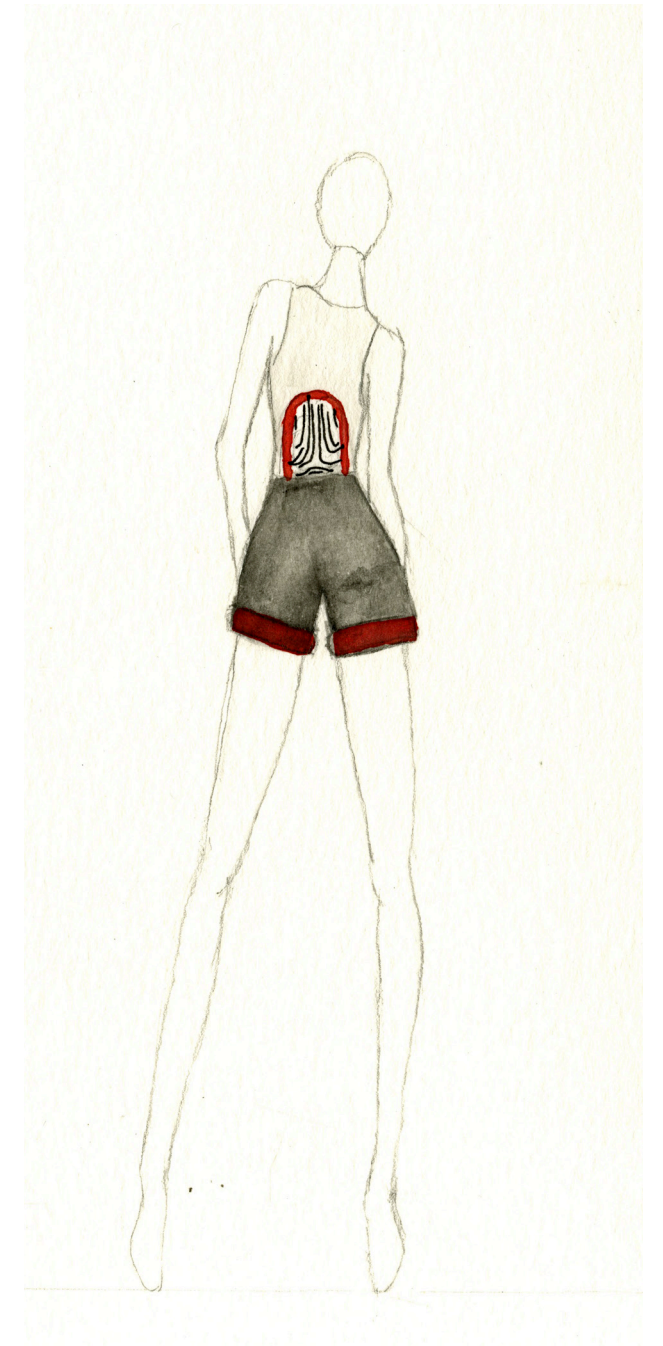
White Chambray
Red Trim
Black Nylon
Nude Mesh with Hand Painted Contours



LOWER BACK

The trend of masking the idealization of the body continues, again only exposing the model to subjective ideals once passing the spectator.

Black Cotton
White Cotton
Nude Mesh with Hand Painted Contours
Red Trim



A R M

The first demonstration of objectification in the moment the model steps on the stage. Focusing first on the male arm, a fragment of the exposure.

Black Cotton
White Cotton
Nude Mesh with Hand Painted Contours
Red Trim



M I D - S E C T I O N

Transitioning into the mid-section, the piece demonstrates another area of the body being objectified. The stomach is highlighted by parallel red-bands.

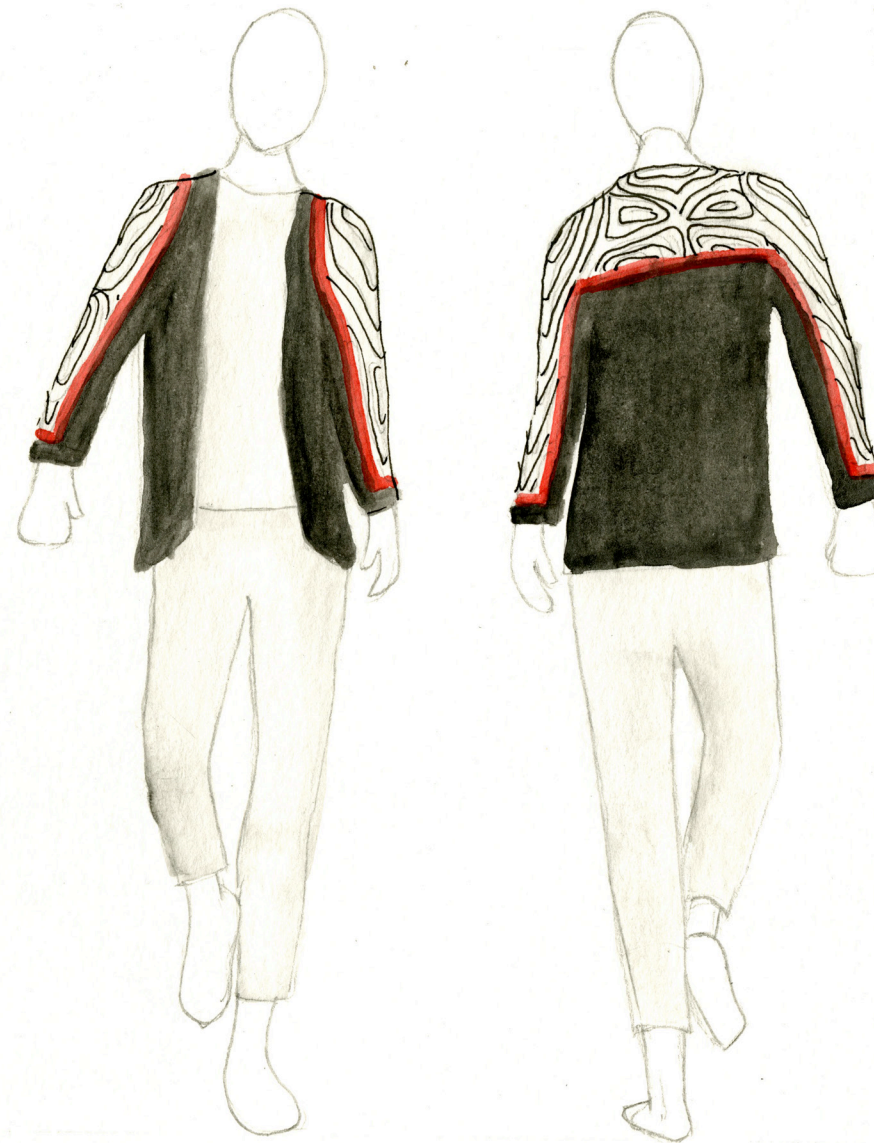
White Rayon-Challis
Nude Mesh with Hand Painted Contours
Red Trim



S H O U L D E R

Focusing again on the upper body, one can begin to perceive how the body is assembled into an object of criticism.

White Cotton
White Shambray
Black Double Gauze
Nude Mesh with Hand Painted Contours
Red Trim



UPPER BODY

Serving as a realization that the body is idealized in more than just portions.

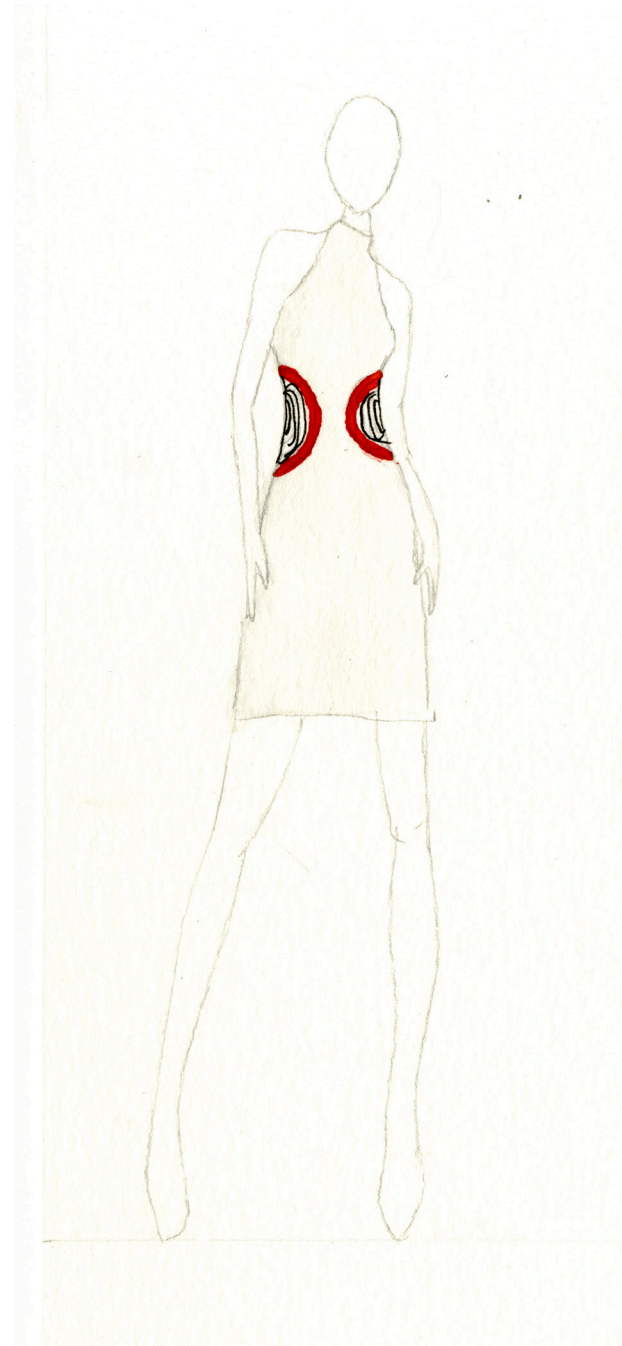
Black Rayon-Challis
Nude Mesh with Hand Painted Contours
Red Trim



W A I S T

The piece not only illustrates the idealized waist through topographical contours, but also the cut-outs themselves behave similarly to a waist trimmer.

White Rayon-Challis
Nude Mesh with Hand Painted Contours
Red Trim



C O R E

The body continues to be visualized with continually larger fragments of emphasis.

Black Cotton
Nude Mesh with Hand Painted Contours
Black Slacks
Red Trim



B A C K

The piece highlights the majority of the back while utilizing the red trim to emphasize major areas of alignment.

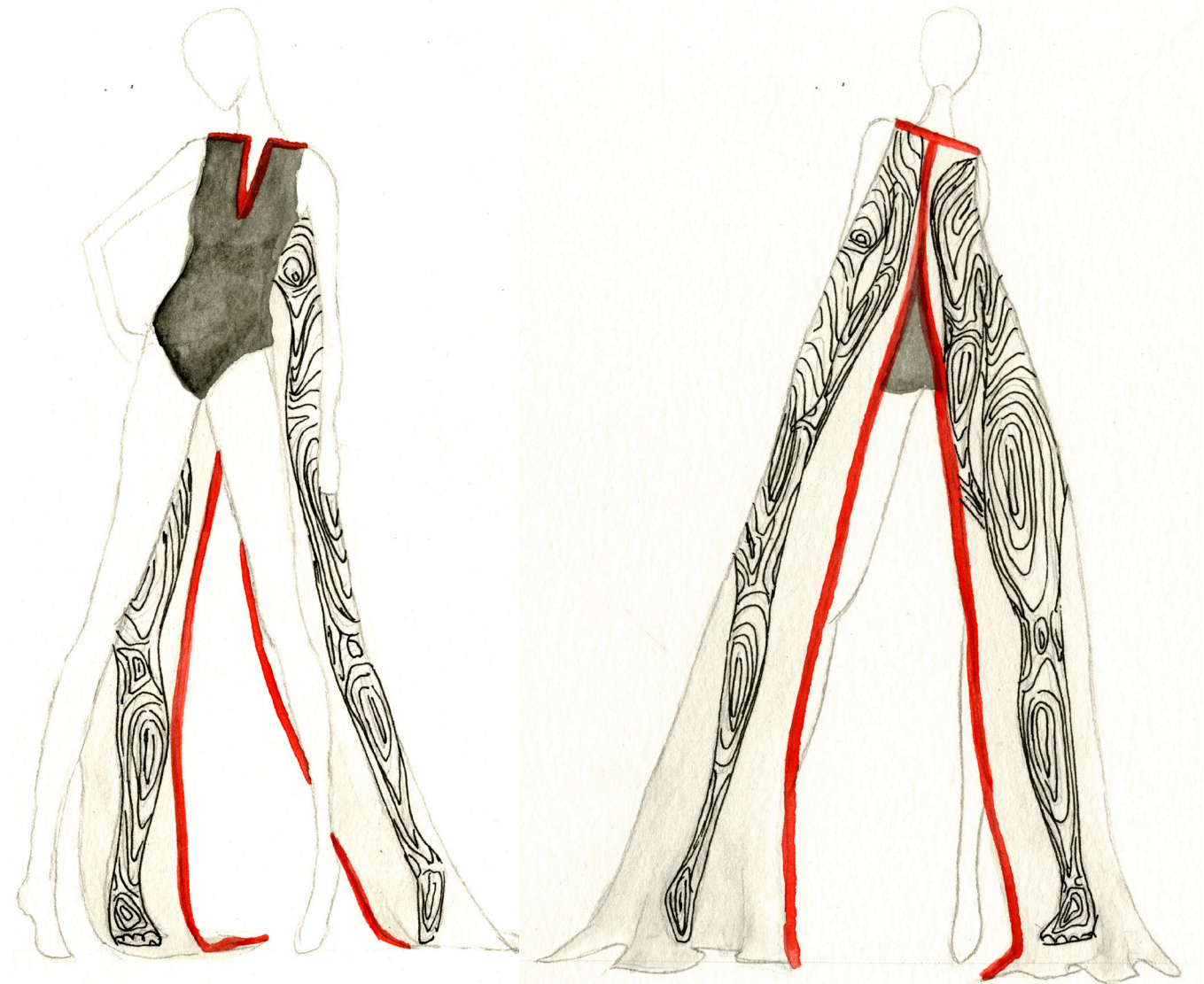
Black Fabric with Red Strips attaching like Overalls
Nude Mesh with Hand Painted Contours

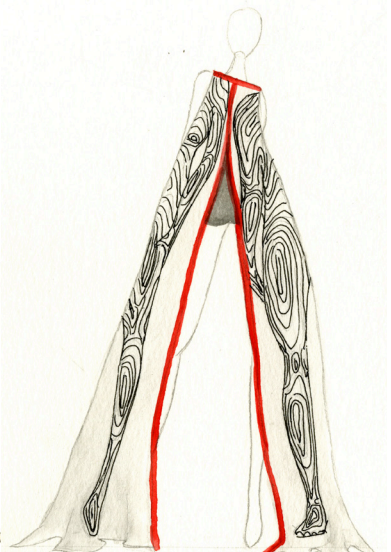
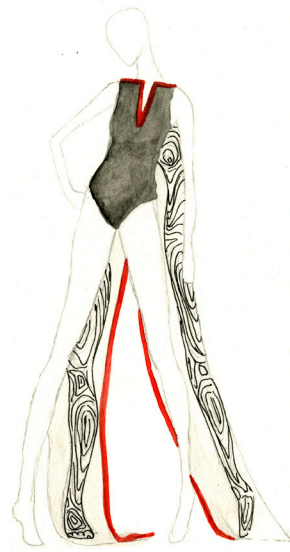
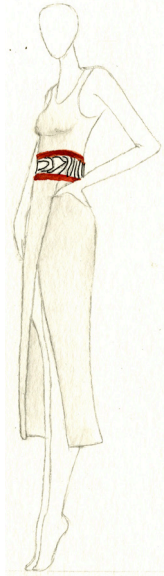
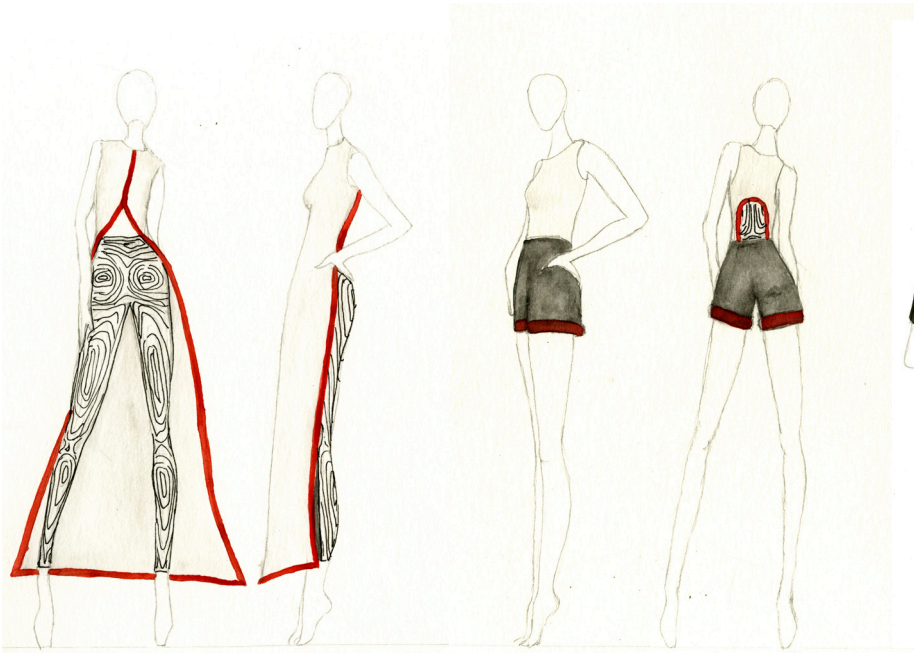


FULL BODY

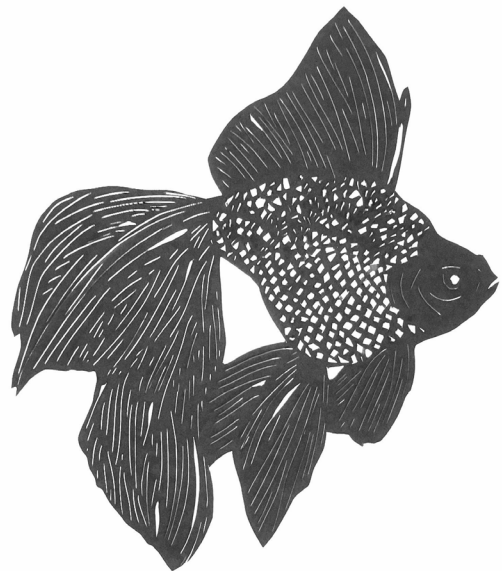
Contrasting the earlier pieces of the line, the body is immediately identified by ideal perceptions. Representing multiple genders in one piece, the fragments of the body are assembled into a full representation of trivialization.

Black Nylon Body-Suit
Nude Mesh with Hand Painted Contours
White Underlay on Cape
Red Trim





COMPI LATION



Early exploration of materiality for potential implementation of final design.